

GOVERNOR HAS TO PASS  
ON DESIGN FOR PIGSTYAt First Charities Hearing Mr.  
Strong Learns of Small Tasks  
for Big Officials.ALBANY, Dec. 10.—John M. Bowers  
New York will represent the State  
Board of Charities in the investigation  
of that body by Commissioner Charles  
H. Strong. He appeared at the Commission-  
er's first hearing in the Capitol to-  
day and assured him the State board  
would aid him in every way possible.  
William Rhinelandt Stewart, Presi-  
dent of the board, and Fiscal Super-visor William A. Mallory Jr. were called  
as witnesses and the first subject taken  
up was the Building Improvement Com-  
mission, consisting of these two officials  
and the Governor. Mr. Strong was told  
that a large part of the time of these  
three officers had been taken up by the  
consideration of plans, specifications  
and cost acts for new houses, pig sties  
and trivial repairs of all sorts.  
Among the questions these officials  
had to pass upon were designs for  
shacks over root cellars, the method of  
plastering a toilet room, an \$8 job to  
renew register frames, if an extra drop  
light should be installed, the position of  
a chimney in a bakery, repairs to a  
window, if partitions should be omitted  
from a vegetable cellar, the proper de-  
sign for a barn piggery and the proper  
location of a new veranda on a super-  
intendent's house.  
Supervisor Mallory said the Governor  
should not be called upon to give his  
valuable time to such trivial matters  
and President Stewart said the commis-  
sion was cumbersome and useless.

## THE NEW PLAYS

Grace George Carries the  
Banner for "Major Barbara."

BY CHARLES DARNTON

No one but Bernard Shaw would have thought of plunging the Salvation  
Army into war. It's an ill war that blows nobody good, as the breeze  
in Wall Street will tell you. But a play's a play whether we look  
into the cannon's mouth or listen to its roar.With all due respect for Mr. Shaw's  
glutted under the sun or the gun, as  
well as for the theatrical enterprise  
of William Brady—who may still have  
a least a family interest in the Play-  
house because of his charming wife  
Grace George—I venture to say that  
"Major Barbara" would not have been  
placed on the theatrical firing  
line at this particular moment were it  
not for the fact that we are giving  
an attentive, if not a sympathetic ear,  
to the "alarums" of the European bat-  
tlegrounds. With every apology to Miss  
George I beg to say that Mr. Brady  
has a nose for news as keen as any  
journalist's on this side of the water.  
Death and destruction are in the air  
just now, and assuredly Shaw, in this  
play, seems to have dipped his pen  
into the ink of prophecy. Whether a  
three-act discussion of the actual val-  
ues of Salvation Army methods and  
those of a model gun works could  
hold our attention at another time  
may be debatable. But this is the  
psychological moment, if there is to  
be one, for "Major Barbara." The plot  
of this three-act symposium of Shaw's  
ideas is more unimportant than usual.since the meaning of the play has  
been discounted by the great world  
treasury now being enacted. It's all  
very well for a cannon-maker, with a  
so-called poverty to his credit, to say  
that poverty is both the greatest  
evil and the greatest crime in the  
world. But while Shaw realizes that  
the world is filled with people in-  
evitably committed to this crime of po-  
verty, he fails to point out the remedy  
for the evil. A man may talk, but  
unless he makes us believe in what  
he is saying his words are wasted.Although copies of the play were  
sent out from the Brady office to sup-  
posedly unenlightened "critics," it is  
fair to assume that the reading public  
generally is familiar with the doctrine  
of "Major Barbara." The only strug-  
gle is between the father and the  
daughter when she tries to win him  
over to salvation, or her way of think-  
ing, only to feel the strength of his  
faith in money and gunpowder. Just  
as in "You Never Can Tell," Shaw  
turns to dramatic account the situa-  
tion of the long-extranged father  
meeting his grown children and his  
outgrown wife. Again there is the  
self-assertive mother and the strongly  
individual daughter. Barbara's in-  
clination toward the Salvation Army  
is little more than a dramatic make-  
shift. Shaw might write a preface  
longer than his beard in defense of  
this charge without its carrying any  
conviction. His work is as satirical  
as witty, as keenly observant, and as  
brilliantly written as anything he has  
done. Yet, to sum it up, it is not a  
good play, because it is not essentially  
dramatic, nor is it convincing as the  
gospel of truth we are only too will-  
ing to accept. At the same time,  
though nothing really happens, we are  
led on to watch the minds and hearts  
of people working toward a possible  
end—and this is a rare thing in the  
theatre.At this late day we can scarcely be  
expected to feel an intense interest in  
the campaign of the Salvation Army  
in England. Quite aside from religion,  
the theatre has its psychological  
moment and this, perhaps, was re-  
alized in "Salvation Nell." Nothing  
connects the opening scene of the  
play with the other two acts exceptthe struggle of Barbara against the  
power of money—the money her  
father has made out of the manu-  
facture of cannon. The story of the  
Greek professor who beats a drum  
to awaken the love of Barbara is in-  
teresting enough on the surface, but  
it all resolves itself into the most dis-  
couraging prosperity.It was interesting to see Miss George  
in a character independent of pretty  
dress and speech. But "Major  
Barbara" offers little to a "star."  
Miss George played her role largely  
along sentimental lines. The spiritual  
sincerity of Barbara and her flashes  
of humor alone save her from be-  
coming tiresome—and these qualities  
were not sufficiently conveyed by  
the actress. It was only in the more  
or less heart-felt moments of the final  
scene that Miss George really caught  
the quality of Shaw's Salvation girl,  
who, after all, is something more  
than a feminine edition of a whining  
preacher.The men were by far the best of  
the cast. Although Louis Calvert  
was not always certain of his lines,  
he realized in looks, word and action  
the ammunition maker ready to  
make war upon war and at the same  
time take a reasonable view of his  
family. Conway Tearle gave the best  
performance of his career as that  
"couch block" Bill Walker, and Er-  
nest Lawford was no less than per-  
fect in his pose as the ironic, un-  
ruffled professor of Greek who hit  
the drum in scintillating moments. Char-  
lotte Graville made the mistake of  
playing deliberately to the audience  
as Lady Britomart in the first act,  
and afterward to suggest that  
good breeding might be part of a  
dominating nature. Mary Nash, as  
an Army girl who remained strong  
to faith despite the knocks, was  
appealing; Margaret Calvert did a  
good bit of work as Rummy Mich-  
els and Arthur Eldred turned more  
than a dishonest penny very cleverly  
as that hopeless convert, Snobby  
Price.You must depend upon your faith  
in Shaw to sustain you when you go  
to the Playhouse. Aside from this,  
however, it is interesting to see Grace  
George carrying the banner for  
"Major Barbara."Awarded \$12,500 for His Leg.  
A jury in Justice Hendrick's part of  
the Supreme Court awarded yesterday a  
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from any drug store (this is all you will  
need), apply it at night when retiring,  
use enough to moisten the scalp and rub  
it gently with the finger tips.  
By morning, most if not all of your  
dandruff will be gone, and three or four  
more applications will completely dis-  
solve and entirely destroy every single  
sign and trace of it, no matter how much  
dandruff you may have.  
You will find all itching and digging  
of the scalp will stop instantly, and your  
hair will be fluffy, lustrous, glossy, silky  
and soft, and look and feel a hundred  
times better.—Adv.A Simple Way To  
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